

Sur le Volga.



Tableau musical

На Волгѣ.

pour Orchestre par

Музыкальная картинка

M. IPOLITOW-IWANOW.

для оркестра

Op. 50.

М. ИПОЛИТОВА-ИВАНОВА.



Соч. 50.

(Написана для живыхъ картинъ въ историческихъ пьесахъ „Понизовая вольница“
и „Ермакъ Тимофеевичъ“, соч. В. М. Гончарова).

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НА ВОЛГѢ.*)

SUR LE VOLGA.

МУЗЫКАЛЬНАЯ КАРТИНКА.

TABLEAU MUSICAL

М. Ипполитова-Иванова.

Op. 50.

de M. Ippolitow-Iwanow.

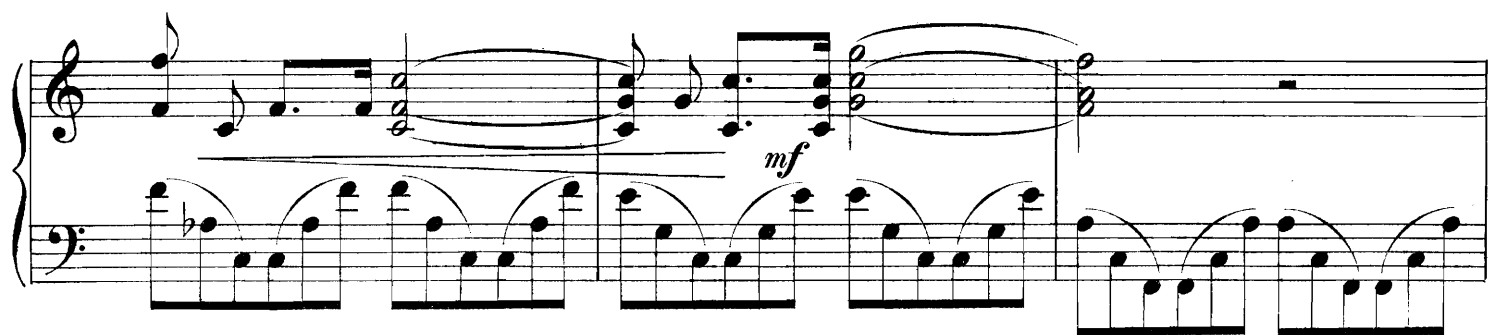
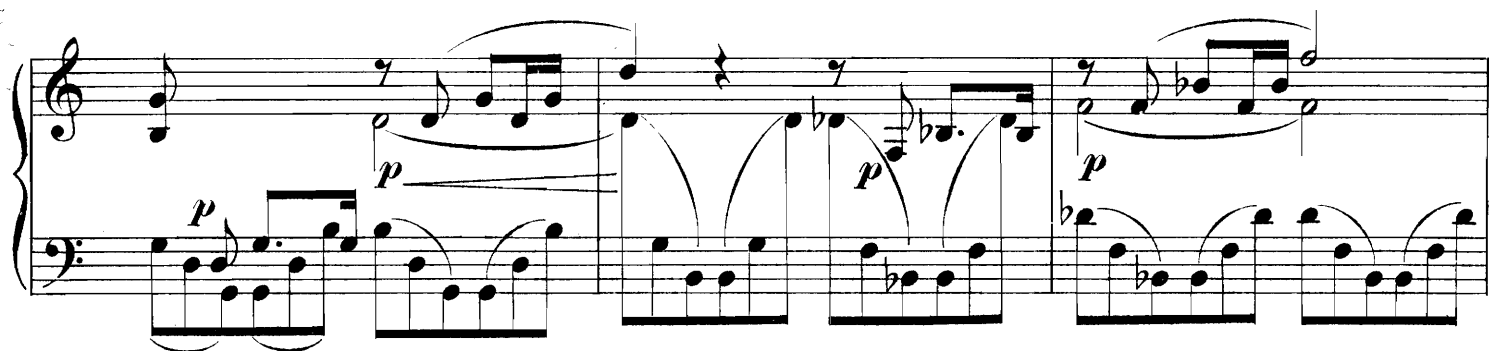
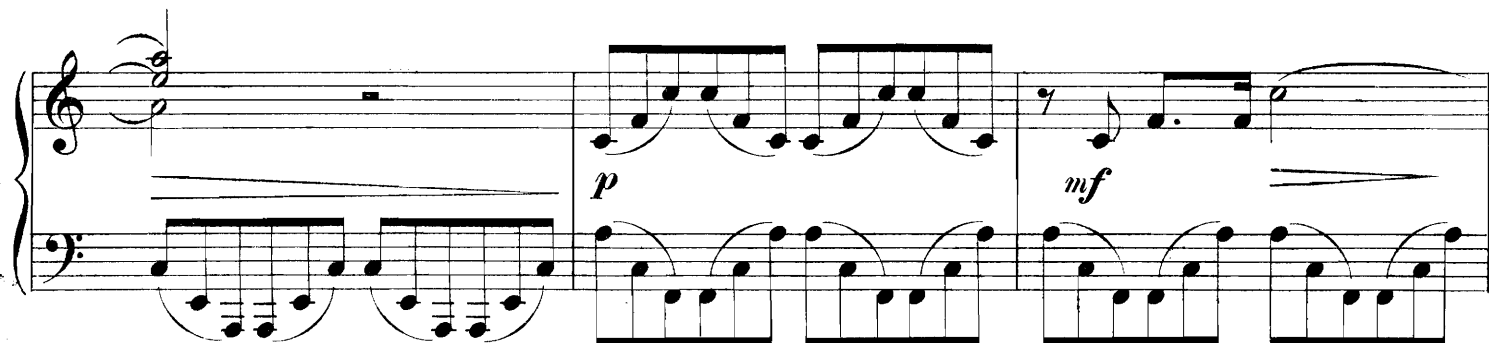
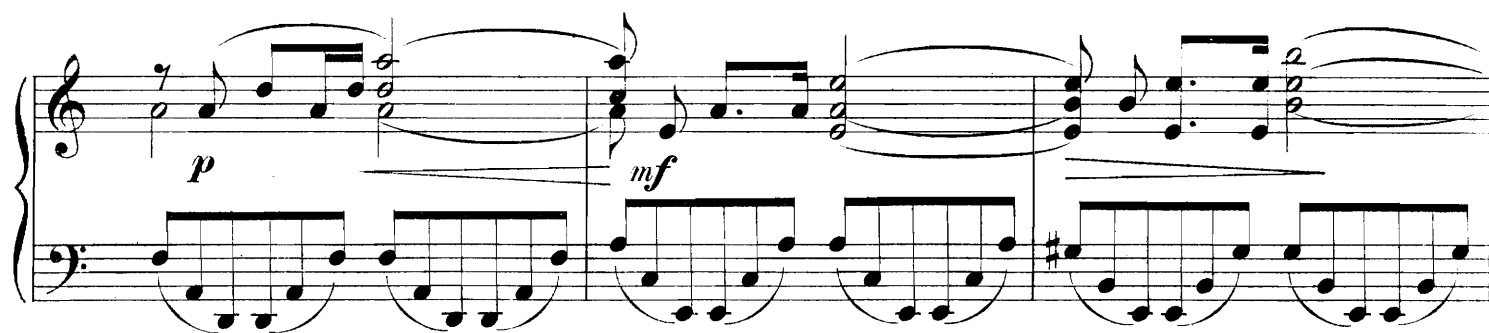
Andante sostenuto.

Piano.

The musical score is written for piano and consists of four systems. The first system is in treble clef with a common time signature. The second system introduces a bass clef. The third system continues the bass line. The fourth system concludes the piece with a key signature change to D major. Dynamics include *mf*, *pp*, *p*, and *f*. The score features various musical notations such as slurs, ties, and triplets.

*) Написано для живых картинъ, въ историческихъ пьесахъ „Понизовая вольница“ и „Ермакъ Тимофеевичъ“ соч. В. М. Гончарова. Примѣч. автора.

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First system of a musical score. The treble clef staff begins with a piano (*p*) dynamic and a half note G#4. The bass clef staff has a piano (*p*) dynamic and a half note G#3. The system concludes with a piano (*pp*) dynamic marking.

Second system of a musical score. The treble clef staff begins with a piano (*p*) dynamic and a half note G#4. The bass clef staff has a piano (*p*) dynamic and a half note G#3. The system concludes with a piano (*p*) dynamic marking.

Third system of a musical score. The treble clef staff begins with a piano (*p*) dynamic and a half note G#4. The bass clef staff has a piano (*p*) dynamic and a half note G#3. The system concludes with a piano (*p*) dynamic marking.

Fourth system of a musical score. The treble clef staff begins with a piano (*p*) dynamic and a half note G#4. The bass clef staff has a piano (*p*) dynamic and a half note G#3. The system concludes with a piano (*p*) dynamic marking.

Fifth system of a musical score. The treble clef staff begins with a piano (*p*) dynamic and a half note G#4. The bass clef staff has a piano (*p*) dynamic and a half note G#3. The system concludes with a piano (*p*) dynamic marking.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures. Bass staff has a rhythmic accompaniment. Dynamics: *sf* (first measure), *f* (second measure).

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics: *sf* (first measure), *mf* (second measure).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures. Bass staff has a rhythmic accompaniment. Dynamics: *p* (first measure), *p* (second measure), *rall.* (third measure), *a tempo* (fourth measure), *p* (fifth measure).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures. Bass staff has a rhythmic accompaniment. Dynamics: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures. Bass staff has a rhythmic accompaniment. Dynamics: *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure).

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *mf* (mezzo-forte).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *f* (forte) in the middle, *mf* (mezzo-forte) in the end.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *p* (piano) in the beginning, *mf* (mezzo-forte) in the end.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *mf* (mezzo-forte) in the beginning, *p* (piano) in the end.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *p* (piano) in the beginning, *mf* (mezzo-forte) in the end.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a sharp sign. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p* (piano) in both staves.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p* (piano) in both staves. A *mf* (mezzo-forte) dynamic appears in the treble staff towards the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and rests. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p* (piano) in both staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p* (piano) in the treble staff and *pp* (pianissimo) in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and rests. Bass staff has a continuous eighth-note accompaniment. Dynamics: *pp* (pianissimo) in the treble staff and *ppp* (pianississimo) in the bass staff.

Compositions russes pour Piano à 2 mains.

			R. C.
Kosloff, H.	Op. 3.	Valse mélancolique	—30
Ladoukhine, N.	Op. 10.	12 pièces faciles: Cah. I.	1—
		" " " " " " " " " " " "	II. 1—
Lissowsky, L.	Trois morceaux:		
"	№ 1.	Prélude D-dur	—30
"	" 2.	Scherzo B-dur.	—50
"	" 3.	Scherzo C-dur (pour la main droite)	—30
Malichewsky, W.	Op. 4.	№ 1. Mélancolie	—20
"	" "	" 2. Prélude	—30
"	" "	" 3. Scherzo	—40
"	" "	" 4. Morceau de ballet.	—30
"	" "	" 5. Menuetto	—30
"	" "	" 6. Au Salon	—40
"	Op. 5	№ 1. Elégie	—40
"	" "	" 2. Fantaisie	—60
"	" "	" 3. In modo classico	—40
"	" "	" 4. 5 Variations	—60

Maykapar, S. Op. 6. Petite
que (Fa-majeu
par l'auteur.

Date Due

	par l'auteur.		
"	Nº 1. Prélude	Jan 29 '47	
"	" 2. Arietta.		
"	" 3. Gavotte		
"	" 4. Tarentelle	DEC 8 '52	
"	Op. 8. Novell		
	ceaux faciles		
	de la jeunesse		
	par l'auteur):		
Index:	Nº 1. Toccata, 2.		
	Petit conte. 5. Chez		
Medtner, N.	Op. 2. Trois im		
"	Nº 1. Nixe . .		
"	" 2. Eine Ball-Reu		
"	" 3. Scherzo infer		
"	Op. 4. Quatre mor		
"	Nº 1. Etude . .		
"	" 2. Caprice . .		
"	" 3. Moment musi		
"	" 4. Prélude		
"	Op. 7. Drei Arabes		
"	Nº 1. Eine Idylle		
"	" 2. Tragödie-Fra		
"	" 3. Tragödie-Fra		
Náprawnik, E.	Op. 72. Marc		
	<i>l'auteur</i> . .		
Némérowsky, A.	Op. 43. Maz		
"	Op. 44. Maz		
"	" 45. Trois		
Novikoff, S.	Neun Alkumblät		
Pachulski, H.	Op. 20. Deux		

„ № 1. Thème varié 1—
 „ „ 2. Pastorale à l'antique —50
 „ Op. 21. Quatres préludes: № 1. H-dur.
 № 1. Fis-moll. № 3. Cis-moll. № 4.
 As-dur. Complet 1 Rbl. *Séparées à* —40
Pantchenko, S. Op. 35. Trois Sonnets (№ 7, 8, 9). —50
Rébikoff, W. Op. 23. **A la brune.** №№: 1. Lamentation.
 2. Chant d'hiver. 3. Persuasion.
 4. L'espérance. 5. Souvenir. 6. Prière.
 7. Regret. 8. Il était une fois. 9. Solitude —60
 „ Op. 27. **Dans leur pays.** №№: 1. Les gé-
 ants dansent. 2. Il chante. 3. Les en-
 fants dansent. 4. Elle danse. 5. Ils
 marchent. 6. Ronde. 7. Les vieilles
 femmes dansent. 8. Les vieillards dan-
 sent —80

Rébikoff, W. Op. 28. Scènes bucoliques;
 NÈN: 1. Dans les Vignes. 2. Pastorale. 3. Danse des
 bergerettes. 4. Danse des bergers. 5. Ronde
 des Elfes --80
 „ Op. 29. Feuilles d'automne. NÈN: 1. Con
 tristezza. 2. Pregando. 3. Con afflizione.
 4. Con dolore. 5. Con tristezza e te-
 nerezza. 6. Lugubre --75
 „ Op. 30. Trois miniatures 40
 „ Op. 31. „Silhouettes“. Tableaux en-
 fantins.
 NÈN: 1. Les enfants patinent. 2. Musiciens ambu-
 lants. 3. La mère près du berceau. 4. Jeu
 aux soldats. 5. Un soir dans la prairie. 6.
 La fée. 7. La fillette berçant sa poupée. 8.
 Le berger joue du chalumeau. 9. La sor-
 cière boiteuse rôdant par la forêt --80

Rentschitzky, P. Irma - Gavotte.	—30
Riesemann, O. Op. 8. Drei Bagatellen	—60

Compositions: № 1. Etude-Fantaisie.—45
 № 2. Méditation,—45
 " 3. Etude—45

]. Etude pour les octaves. <i>Edition re-</i> <i>visée par H. Pachulski</i> —70
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Op. 3. Trois petites pièces: №№ 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto . . . —40

	A.	Op. 4. Pénombres. Quatre pièces.—	60
		5. Six miniatures.	—60

	P. Op. 31. Marche slave. <i>Transcr.</i>	
	le Concert par H. Hanke . . .	1 —

— *inégourotschka*. Paraphrase de concert,
arr. par R. Hoenika —70

	A. Op. 2. Deux préludes. — 30
	N. Op. 18. Cinq morceaux:

№ 1. Mélodie	—30
„ 2. Improvisation	—40

	" 3. Prélude	—25
	" 4. Humoresque.	—30

	„ 5. Modo religioso.	—30
	Op. 24. Trois pièces:	

№ 1. Rêverie. Es-moll	--50
„ 2. Etude. C-moll	—80

	3. Idylle. Des-dur	—60
	G. Op. 1. Cinq morceaux . . .	1 25

№ 1. Impromptu	—30
„ 2. Chanson russe	—30

	„ 3. Elégie —30
	„ 4. Chant sans paroles . . . —40

„ 5. Barcarolle	— 40
Op. 4. Minuetto	— 40

Op. 47. Suite de Danses Polonaises
pour Orchestre. Arr. pour Piano par

H. Pachulski: № 1. Polonaise. № 2.
Cracovienne. № 3. Masovienne . . . 1 50

„ Op. 47. № 1. Polonaise. *Nouvelle édition.*—70
 „ „ 2. Cracovienne.—70

3. Masovienne —70

de la chanson d'Ukraine „Хусточка“
de Jedlitzka —36

Zolotareff, B. Op. 14. Trois pièces faciles:
 „ № 1. Sonatine ---35

"	"	2. Berceuse	- 35
"	"	3. Etude	- 35

„ Op. 18. Trois préludes: № 1 in C . —50
 „ „ „ „ 2 in B . —30

Zoubanoff, A. Etude " 3 in c . —20
 " 3 in c . —35